



Annual Report

A LETTER FROM

**Candice Hopkins
(Carcross/Tagish
First Nation), Executive
Director & Chief Curator**

Our first year as a nonprofit is one of gratitude. This was a year of sharing knowledge, sharing food, giving gifts, creating space for Indigenous worldbuilding, and tending to those things in our care—including the land and all that it sustains, the people, art, and culture. Our report includes an overview of all our exceptional activities in 2024 throughout collections and exhibitions, public and Indigenous programming, fellowships, editorial and publishing, land remediation, and development. It also provides a look to 2025. At Forge, our work is possible because of the land we are on and its traditional custodians, the Stockbridge-Munsee Community. Our work is possible because of Native leadership, the vision of our Indigenous Steering Council, the steady hand of our Board and the care staff bring to their work. It is possible because of the dedication of families and kin networks; the generosity of our program participants, fellows, and artists; collaborators; and partners and our audiences who listen and

learn alongside us. Our work is sustained by individuals and foundations, through donations of every size. And our work began because of the vision of our co-founders, the foundational work of our early team members, and initial collaborators. This first year as a nonprofit is one of BUILDING NATIVE FUTURES. We are deeply thankful to everyone who has championed us in this journey. We are excited for what the next years of change and radical institutional building will bring.



Horse (2019)
Ishi Glinisky (Tohono O'odham)

Sarah Biscarra Dilley (yaktiyutityu yaktihini [Northern Chumash]), Director of Indigenous Programs & Relationality

2024 was a transformative year. From announcing our nonprofit transition to enacting programs and policies that embody our ethics as an organization, it was an incredibly generative time. This expansiveness is reflected in the reemergence of plants with long relation to the region through our land remediation work, through the capacity of our hosting that somehow always manages to find space for another seat at the table, and alongside the integrity of our staff, Indigenous Steering Council, Board, and close community partners like Stockbridge-Munsee Band of Mohicans'

Cultural Affairs Department, who continually affirm that a commitment to moving at a relational pace makes both curiosity and collaboration possible. 2025 gives us the spaciousness to build these practices with increasing capacity—not with the logic of expansion at all costs, which replicates a consumptive colonial process, but through the intention of walking alongside one another, deepening relations, and collectively imagining the worlds we want.

Kerry Swanson (Michipicoten First Nation), Board Member, inaugural member of the Indigenous Steering Council

It has been a privilege to participate as an inaugural member of both the Forge Indigenous Steering Council and Board of Directors over the last year. Having worked in the Indigenous arts and culture sector in Canada for over two decades, it has been a joy to witness the emergence of a new kind of Indigenous-led organization—one that is grounded in its local Indigenous history while embodying the spirit of “all my relations” both here on Turtle Island and beyond North America. Forge is doing exactly what the name

implies, constructing new ways of understanding how Indigenous arts and culture are inseparable from language, land, food security, advocacy, social justice, and community. As a site of experimentation and innovation, Forge has much to share with other organizations and institutions about the value of Indigenous self-determination and leadership. I commend the entire team on reaching so many milestones over the last year and look forward to the work ahead.

Mimi Joh-Carnella, Board President

As the inaugural Board President of Forge Project, I am thrilled to present our annual report highlighting the excellent position of our fledgling not-for-profit. In our first year as a 501(c)3, we focused on creating strong governance and financial frameworks to support our goal of cultivating Native leadership. We are now poised to thrive and grow. With Forge’s unique governance structure overseen by our Indigenous Steering Council, we constantly integrate Indigenous core values into the work we do. Through the generous support of the original founders of Forge, our current financial position is strong and sets us up for success in our ambitious gift-matching program for this upcoming year. I commend the small but mighty team at Forge, the visionary leaders of the Indigenous Steering Council, and my fellow

Board of Directors in making Forge a unique, values-driven, thoughtful, and collaborative nonprofit organization. I hope that others are inspired to join us as we forge new pathways.

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A person wearing traditional Indigenous regalia, including a feathered headdress and a patterned shawl, is lying in a field of tall, dry grass. Several rectangular photo frames are overlaid on the image, showing various scenes of nature and Indigenous life. The frames are arranged in a grid-like pattern, with some showing close-ups of people and others showing landscapes.

300

Indigenous artists, cultural practitioners, and knowledge keepers from the United States and internationally that Forge Project has supported since 2021

ABOUT FORGE

Forge Project is a Native-led non-profit organization whose mandate is to cultivate and advance Indigenous leadership in arts and culture. Located on the ancestral homelands of the Moh-He-Con-Nuck people, Forge is situated on a 38-acre campus in the Mahicannituck (Hudson river) valley.

A change-making model for Native cultural self-determination and leadership, Forge fuses traditional and contemporary knowledge and practices to build community, public education, and collective action.



Visitors walk through the remediated meadow on the Forge Project campus. Photo by Frances Cathryn.



In September, Forge Project co-hosted an end-of-summer barbecue with Upstate Color, a BIPOC community cultivating a sense of belonging in the region. Photo by Alekz Pacheco.

OUR COMMITMENTS

By investing in cultural leaders, Forge builds Native futures by honoring Indigenous pasts.

Forge is generating new models for Indigenous cultural self-determination and knowledge-sharing, education, language regeneration, and wealth redistribution as a form of decolonization, and providing culture workers time and space to advance their practices.



180

Contemporary artworks by living Indigenous artists stewarded in the Forge Project Collection

35%

Of the collection is on view at Forge sites at any given time (compared to industry average 3%, according to the American Alliance of Museums)



36

Loans of artworks to 20 institutions in 2024, including the National Gallery of Canada, Ottawa and the Museum of Contemporary Art, Chicago

73

Ongoing or forthcoming loans of artworks to 30 institutions, including the Walker Art Center and the Block Museum of Art



10,000

Attendees of the critically acclaimed Forge-curated exhibition, *Indian Theater: Native Performance, Art, and Self-Determination since 1969*, which featured more than 100 works by over 40 artists, as well as performances, new commissions, and public programs, at Bard College's Hessel Museum. The show will be touring to museums in Canada and the U.S. in 2025/26

In 2024, Forge Project commissioned New Red Order's well-received Forge Reciprocal Relations video about Forge and its non-profit transition; engaged in groundlaying process for the commission of a new site-specific outdoor neon sculpture by Seneca artist Marie Watt as part of her multi-faceted project *Chords to Other Chords*; finalized the acquisition of a sculpture by Natalie Ball (Klamath/Modoc): ~~ribbon skirt~~ *There's Indian and then there's Indian.*; and accepted its first gift of art from artist Eric-Paul Riege (Diné), a textile work titled my god, *YE'ii* [2].



Untitled (Tree Prototype) (2019)
Lawrence Paul Yuxweluptun (Coast Salish and Okanagan (Syilx))

COMING UP IN 2025

- Tour Indian Theater: *Native Performance, Art, and Self-Determination since 1969*, to three museums in Canada and the U.S.
- Launch Forge × CCS Bard Native Artist Talk Series, featuring Collection artists and collaborators.
- Host Changing the Canon: A Working Group on Art by Native Women quarterly meetings for curatorial colleagues to discuss the state of the field.
- Establish and convene: Changemakers for Native Art: Collection Stewardship, Equity, and Institutional Change (CNA) —a network of Forge Project supporters who invest in the future of contemporary Native art by advocating for institutional change and help underwrite collection activities and acquisitions.



22

Forge Project Fellows. Forge hosts six fellows each year in fields including architecture, food justice, mental health, law, music, language revitalization, design, dance, and visual art

\$25,000

Unrestricted cash prize awarded to each Forge fellow, in addition to up to 3 weeks in residence at Forge's campus

167

Applications for our 2025 Forge Fellows cohort

2024 FELLOWS

**DELBERT ANDERSON
(NAVAJO/DINÉ)**

Jazz trumpeter, composer, and educator

**SCHON MATTHEW DUNCAN
(UNITED KEETOOWAH BAND OF
CHEROKEE INDIANS)**

Filmmaker, writer, actor, and language activist

**DONNA HOGERHUIS
(STOCKBRIDGE-MUNSEE)**

**Archivist and emerging basket maker in
Mohican technique**

**LINDSAY MCINTYRE
(INUIT)**

Filmmaker and artist

**MIKAYLA PATTON
(OGLALA SIOUX LAKOTA)**

Interdisciplinary visual artist

**STERLING ANTHONY SCHREIBER II
(STOCKBRIDGE-MUNSEE)**

Food sovereignty practitioner



Delbert Anderson (Navajo/Diné)
Photo by Thatcher Keats



**Schon Matthew Duncan (United Keetoowah
Band of Cherokee Indians)**
Photo by Thatcher Keats



Donna Hogerhuis (Stockbridge-Munsee)
Photo by Thatcher Keats



Lindsay McIntyre (Inuit)
Photo by Frances Cathryn



Mikayla Patton (Oglala Sioux Lakota)
Photo by Thatcher Keats



2,725

People on our mailing list
for our monthly newsletter.
Are you?

20,000

Followers on Instagram,
grown from 700 in 2021.

12

Pieces published in our
online journal, *Forging*,
featuring long-form essays,
reviews, and cultural
criticism from Indigenous
perspectives

1,000

Titles in our library available
to Native scholars and
researchers

In 2024, we launched a weeklong, self-directed writing retreat for Native artists and scholars and hosted five writers.

We undertook research on the history of local land use in partnership with Bard College, which we presented at the fall Rethinking Place conference.

In August we hosted an anniversary event on the first year of *Forging* journal, with a panel discussion including contributors Anthony Romero and Sháándiín Brown at Rough Draft Bar & Books in Kingston, New York.



Forging contributors Anthony Romero and Shándíin Brown joined managing editor Frances Cathryn for a special hourlong conversation at Rough Draft Bar & Books in Kingston, New York, August 8, 2024. Photo by Alekz Pacheco.

COMING UP IN 2025

- Establish all-Native Editorial committee for the *Forging* journal
- Initiate *Forging* journal yearly cohort of six Native writers
- Host weeklong retreat for Native scholars, art critics, and writers in our growing research library of over 1,000 titles
- Update website with designers to host multimedia, revise the Decolonial Toolkit, and add a library catalog page
- Publish *Native Visual Sovereignty: A Reader on Art and Performance*, in collaboration with an all-Native Editorial Committee and co-publishers Dancing Foxes Press and the Center for Curatorial Studies, Bard College.



60

Regenerated 60 acres of land across two properties by replacing a monoculture of lawn grass with reintroduced native seeds, enabling broad biodiversity and demonstrating the direct benefits of Native land stewardship for the land and all its relations

The land remediation work at Forge Project is intended to create a robust and diverse plant environment and local ecosystem that supports and is supported by the surrounding inhabitants—human and nonhuman alike. In 2024, 3 acres identified to already be primarily Native plants were hand-tended through removal of multiflora rose, oriental bitter-sweet, purple loosestrife and others during two Meadow Workdays open to the public. Forge Project works in consultation with Mohican medicinal plant expert and author Misty Cook, as well as Claudia Knab-Vispo and the Hawthorne Valley Farmscape Ecology Program.



9

Forge Project events in 2024 that disseminated and deepened public discourse about Indigenous knowledge systems and relational landscapes, as well as invitational gatherings facilitated explicitly by and for Native people

300

Breakfast burritos from The Pantry distributed to vendors at Santa Fe Indian Market, double the number from 2023

2024 PUBLIC PROGRAMS

COMMUNITY DAYS

Three Community Days in which Forge opens up to host extended community networks in the region or visitors who travel from nearby.

SITUATING RELATIONS: BUILDING CONNECTIONS AND ENACTING RECIPROCITY

Premiered a newly commissioned film from public secret society New Red Order, *Forge Reciprocal Relations*, marking Forge Project's transition to a 501c3 non-profit.

SEASONAL TABLES WITH I-COLLECTIVE

Two community dinners created and shared by I-Collective members alongside conversations on Indigenous foods and the opportunities for connection through community-stewarded knowledge, including Late Summer Table with Kirby Shoote (Tlingit) and Camren Stott (Little Traverse Bay Band of Ottawa), and the Autumn Table with Brit Reed (Choctaw descendant) and Taelor Barton (Cherokee Nation).

IN OUR THOUSANDS, IN OUR MILLIONS: CULTURAL CENSORSHIP AND ANTI- COLONIAL SOLIDARITY WITH PALESTINE

Panel discussion co-organized by CHRA by artist and educator Samia Halaby, Anishinaabekwe curator, writer, and organizer Wanda Nanibush, artist and filmmaker John Halaka, and moderated by Sarah Biscarra Dilley.

2024 PUBLIC PROGRAMS

SUMMER SCREENING AND OUTDOOR TABLE: ᏌᏊᏗᏰᏍᏗ (WE WILL SPEAK)

Fresh tortillas, a homemade taco spread & screening of ᏌᏊᏗᏰᏍᏗ (WE WILL SPEAK), the first feature film by 2024 Forge Project Fellow, Schon Duncan (United Keetoowah Band of Cherokee Indians).

SWAIA BURRITO GIVEAWAY

Doubling in capacity during its second year, Forge staff and extended networks distributed 300 breakfast burritos from The Pantry and cold drinks to vendors at Santa Fe Indian Market.



In September, Forge Project hosted a shared meal and conversation with I-Collective revolving around Indigenous foods and the opportunities for connection through community-stewarded knowledge that they offer.

2024 INVITATIONAL PROGRAMS

CHORDS TO OTHER CHORDS, MARIE WATT STUDIO VISIT AND CONVENING

Gathering to deepen community dialogue alongside *Chords to Other Chords*, with participants from Munsee, Moh-He-Con-Nuck, Seneca-Cattaraugus, and Onondaga communities.

STOCKBRIDGE-MUNSEE COMMUNITY/ CULTURAL AFFAIRS DEPARTMENT

Forge Staff visited the SMC Powwow in Bowler, WI and tabled at the annual open house at the Arvid E. Miller Memorial Library & Museum. Forge and SMCAD co-presented at 2024 Association of Tribal Archives, Libraries, and Museums (ATALM) on Memorandum of Understanding collaborative process as a model.

KITE'S NEST VISIT WITH 2024 SMC FELLOW STERLING ANTHONY SCHREIBER

Teens learned about Sterling's indigenous food sovereignty projects, such as his Elder Wild Game Food Box & his 25 acre farm and apiary in Bowler, Wisconsin.

2024 INVITATIONAL PROGRAMS

FIRESIDE BRUNCH

Hosted a large group of collaborators and contributors to Jeffrey Gibson's MASSMoCA exhibition, *POWER FULL BECAUSE WE'RE DIFFERENT* for a brunch to close the opening weekend and continue conversations initiated in June 2023.

UPSTATE COLOR POOL PARTY, COLLABORATION WITH UPSTATE COLOR

Gathering and space for rest for BIPOC community members in the Mahicannituck (Hudson River) Valley.



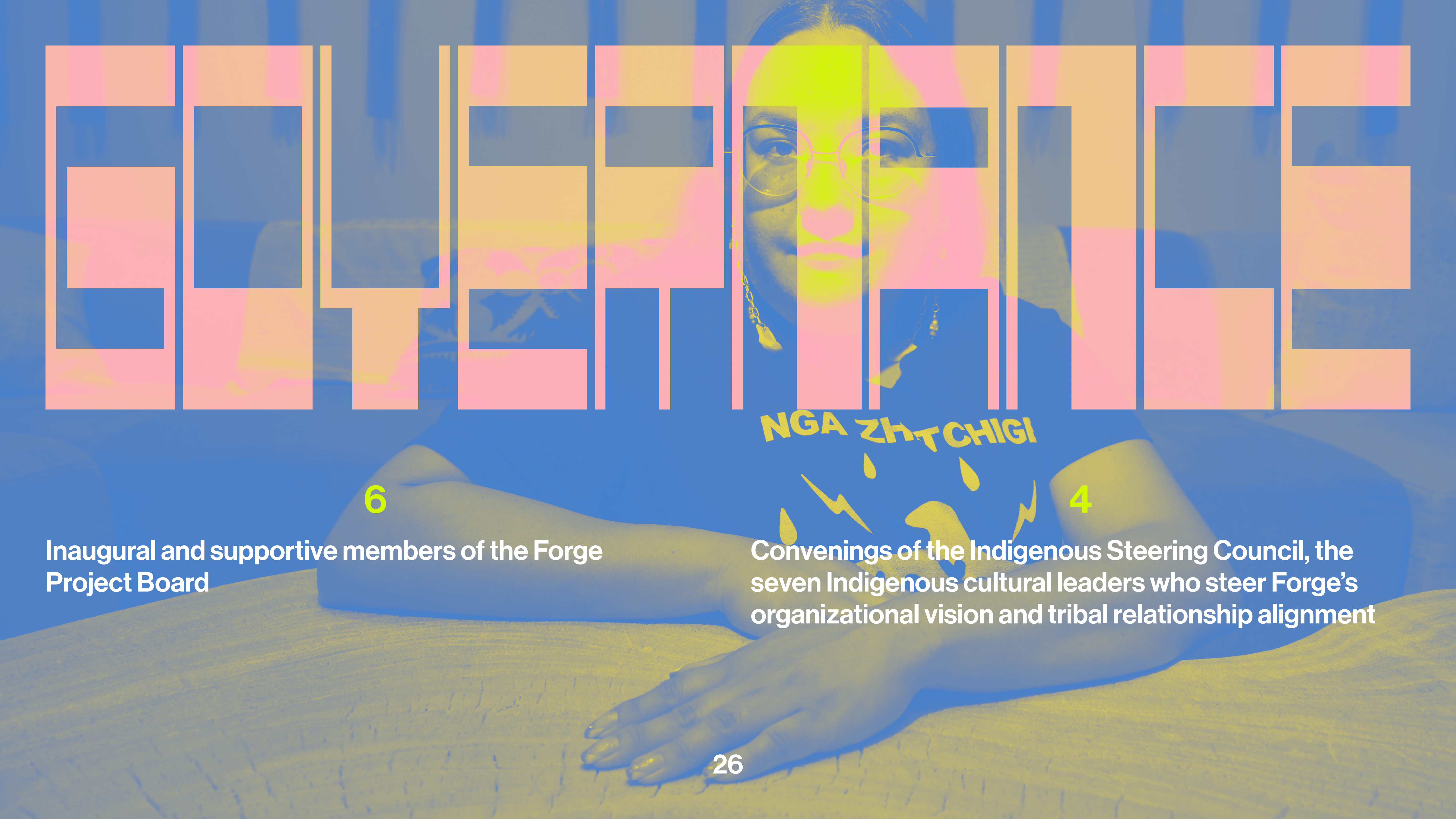
I-Collective member Camren Stott (Gun Lake Tribe) prepares a grilled and roasted lake trout stuffed with citrus and herbs.

2025 INVITATIONAL PROGRAMS

- Research and develop *Land Relations Working Group*, bridging tribal-led land projects, land trusts and community research and organizing around land history, policy and displacement towards strategies for return.
- Host *Confluence* Indigenous writing residency program and convening, continuing a multi-year collaboration between Forge and writer/curator Leuli Eshrāghi, Montréal Museum of Fine Art inaugural Curator of Indigenous Art.
- Collaborative workshops with SMC Cultural Affairs Department bridging traditional ecological knowledge and language resurgence work.
- Continued collaboration with local organizations on community gatherings.

2025 PUBLIC PROGRAMS

In 2025 Forge is planning approximately 10 public events including: interdepartmental programs highlighting artists in the collection, participants in *Forging* journal and 2025 Fellowship cohorts; programs developed through ongoing or emergent partnerships with established organizations and grassroots collaborators; food justice collaborations with Native chefs; as well as Open Houses; Meadow Work Days, and on-going site visits and tours.



6

Inaugural and supportive members of the Forge
Project Board

4

Convenings of the Indigenous Steering Council, the
seven Indigenous cultural leaders who steer Forge's
organizational vision and tribal relationship alignment

In 2024, Forge redistributed its income within the organization's operations as well as leveraging outside partners to do the same. Forge splits its programming and site tour fees equally to donate directly toward the Stockbridge Munsee Community's new cultural center.

In the Fall, an in-person convening of the Indigenous Steering Council deepened relations between ISC members who offered guidance on the overall direction of the organization.

Additionally, Forge assembled its Board of Directors, an exceptional group of artists, executives, cultural

COMING UP IN 2025

In 2025, Forge will continue to enact our Memorandum of Understanding with the Stockbridge-Munsee Band of Mohicans and facilitate homecoming for SMC members.

We will embark on the next phase of the Strategic Planning process to envision the next three to five years of Forge Project under the leadership of the Indigenous Steering Council, as well as continue to build the Board of Directors to ensure good governance of basic operations of the organization.



Indigenous Steering Council member G. Peter Jemison (Seneca, Heron Clan) and his wife, Jeanette Jemison (Mohawk, Snipe Clan). Photo by Thatcher Keats.



\$12,572,374

Amount raised in 2024, including multi-year grants and pledges

\$3.5M

Gift match pledged by Forge co-founder Becky Gochman, until January 2026

\$50,000

Raised in our first end-of-year campaign, BUILD NATIVE FUTURES. Thank you!

Forge Project has closed its first full year as 501(c)3 in excellent financial standing. The focus of operations and finances through this major transition has been to bottomline the core functions of the organization by building out the new Indigenous-led governance structure and bodies, responsibly and comprehensively manage all organizational assets, and support staff in their exceptional work through the many public facing and invitational programs and initiatives.

Forge Project is run by a dedicated staff of eight full-time employees who, with the support of a range of contractors and consultants, steward 60+ acres and four buildings across three properties, as well as a lending art

collection. The annual operating budget for a range of very active programs is just over \$2 million, including \$1.5 million in general operating costs, salaries, and fringe. Through generous contributions from individuals and foundations, Forge Project enters 2025 with cash assets totalling \$2 million, in addition to grants and pledges for future operations totalling \$9.2 million. (See page 36 for a list of donors). In 2024 Forge Project realized the transfer of property and artwork from Becky Gochman to Forge Project Association, upon its incorporation as an official 501c3, in a thoughtful and meticulous process befitting this act of philanthropy.

INCOME

Contributed Income (cash)	
Individual Contributions	\$1,694,345.80
Institutional Contributions	\$115,000.00
Total Individual & Institutional Contributions	\$1,809,345.80
Contributed Income (in-kind)	
*Donated Artworks	\$3,597,626.00
Donated Property (to be capitalized)	\$6,350,000.00
Total In-Kind Contributions	\$9,947,626.00
Total Contributed Income	\$11,756,971.80
Earned Income	
Interest & Dividend Income	\$25,416.85
Events & Site Visits	\$28,959.26
Other Income	\$61,097.35
Total Earned Income	\$115,473.46
TOTAL INCOME	\$11,872,445.26

EXPENSES

General Operating	
Salaries & Fringe	\$1,006,149.30
Administrative Fees	\$180,030.80
Occupancy	\$46,875.79
Marketing	\$19,944.64
Fundraising	\$45,382.20
Other Overhead	\$248,097.36
Total General Operating	\$1,546,480.09
Programs	
Public Programs	\$19,121.77
Relational Programs	
Fellowship	\$189,142.61
Other Relational Programs	\$24,237.78
Total Relational Programs	\$213,380.39
Collections & Exhibitions Programs	
Artworks, new	\$85,330.88
*Donated Artworks	\$3,597,626.00
Lending & Other Programs	\$51,185.52
Total Collections & Exhibitions Programs	\$3,734,142.40
Editorial Program	\$23,771.23
Land Program	\$141,598.00
Governance Program	\$34,787.46
SMC Site Fees	\$9,954.05
Total Programs	\$4,166,801.25
TOTAL EXPENSES	\$5,713,281.34

ASSETS & LIABILITIES

Current Assets	
Bank Accounts	\$2,032,949.47
Accounts Receivable	
Accounts Receivable	\$3,921.17
Grants & Pledges Receivable	\$9,212,801.90
Total Accounts Receivable	\$9,216,723.07
Other Current Assets	\$38,023.17
Fixed Assets	
Properties	\$6,143,288.49
TOTAL ASSETS	
Current Liabilities	
Accounts Payable & Accrued Expenses	\$188,988.34
Total Current Liabilities	\$188,988.34
Equity	
Net Assets without Donor Restriction	\$9,621,305.31
Net Assets with Donor Restriction	\$7,620,690.55
Total Equity	\$17,241,995.86
TOTAL LIABILITIES AND EQUITY	

Audited numbers will be released in summer 2025

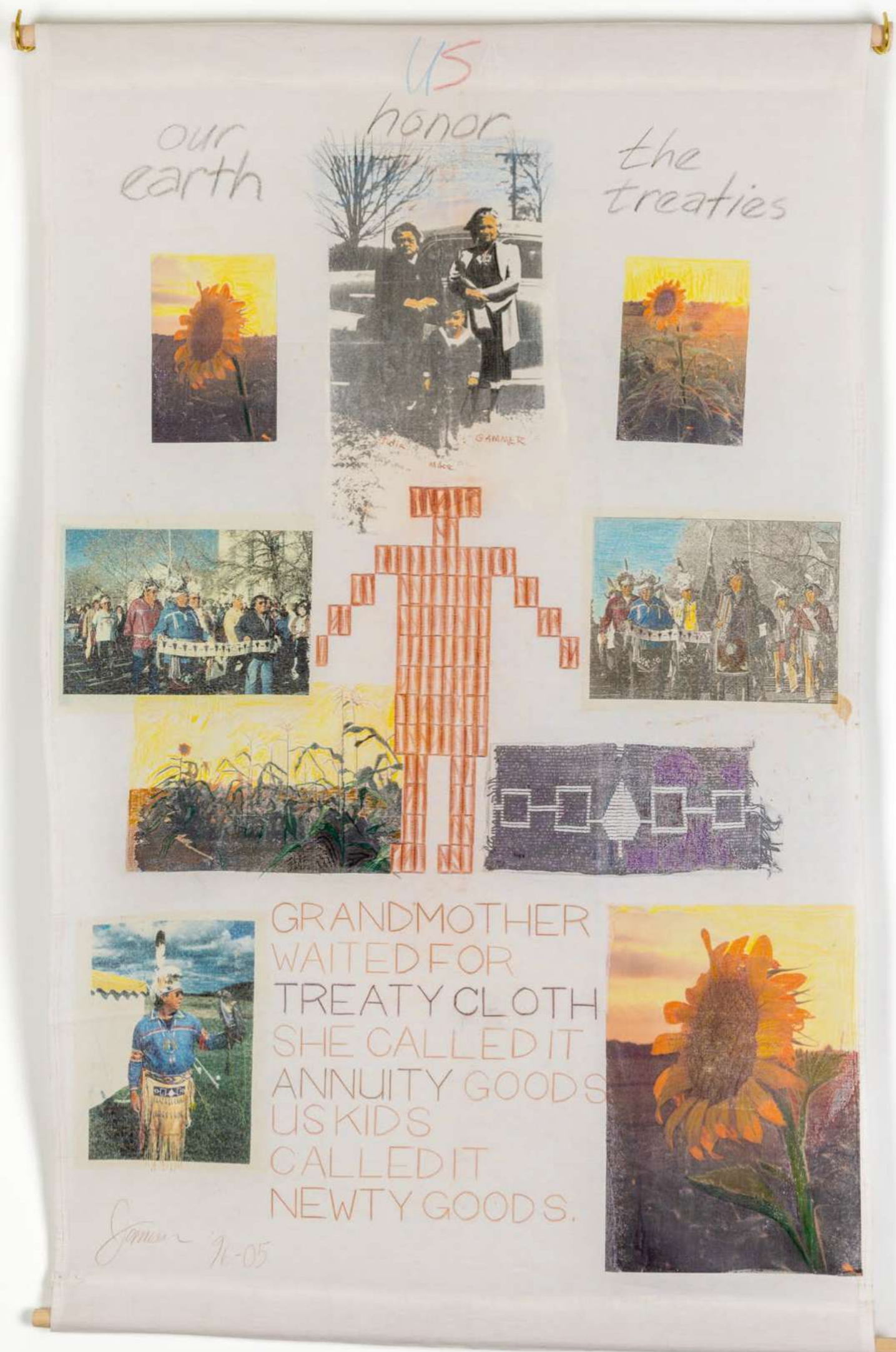


Mahsi Cho Hunting Bag (2022)
Catherine Blackburn (Dënesųlinëé and European, English River First Nation)

COMING UP IN 2025

In 2024 and into 2025, Forge will steadily increase investments in staffing and personnel to support its five areas of focus: Collections, Editorial, Programs, Land, and Wealth Redistribution. As an ethos, Forge Project prioritizes competitive wages and benefits through fulltime employment as well as supports industry-wide efforts to recognize the true value of labor in practice and in financial reporting.

In 2025 Forge Project will engage in thorough review and development of ethical investing practices and policies to ensure that the assets that are critical for long-term sustainability are handled responsibly and in line with the ethics as an organization. Ongoing capacity-building in core operations and strategic planning will strengthen and grow Forge's roots in Year 2. Forge Project is looking forward to continuing to Build Indigenous Futures.



Grandmother's Treaty (1996-2005)
G. Peter Jemison (Enrolled member of the Seneca Nation of Indians, Heron Clan)

PARTNERSHIPS & COLLABORATIONS

While Forge Project's broader organizational audience is national and international, the majority of public programs serve local audiences. Forge recognizes that now more than ever it is essential to create culturally rooted relational spaces and sites of intertribal exchange, as well as opportunities to build coalitions with other people and organizations.

Forge makes itself available to support the needs of neighbors and local organizations through programming, hosting, and providing resources. Forge works

with partners such as Kite's Nest; Hudson Hall; City of Hudson; Bard College's Centers for Human Rights, Indigenous Studies, Curatorial Studies, and MFA Program; Upstate Color; Lil Deb's Oasis; Upstate Films; Sky High Farm; and Hawthorne Valley Farmscape Ecology Program; among others.

Forge has established formal diplomatic relations with the Stockbridge-Munsee Band of Mohicans on whose homelands the organization is situated, in the form of a Memorandum of Understanding (MOU) created alongside Monique

Tyndall, Director of Cultural Affairs at Stockbridge-Munsee Community (SMC) with review from the SMC Legal team and formal approval by Stockbridge-Munsee Band of Mohican Indians Tribal Council. Ongoing partnership through invitational workshops and public programs deepens this connection.

2024 FUNDERS

INSTITUTIONS

Carolyn K. Tribe Foundation
Cousin Collective
Eutopia Foundation
Furthermore Publishing
Gochman Family Foundation
Henry Luce Foundation
Indigenous Screen Office
Mellon Foundation
Native Arts & Cultures Foundation
Portland Institute of Contemporary Art
Stardust Foundation
Sustainable Arts Foundation
Teiger Foundation
Terra Foundation for the Arts
“The Dorothea and Leo Rabkin Foundation
The Rohit and Katharine Desai Family
Foundation”
VIA Partnership for the Arts
Virga Foundation

INDIVIDUALS

Abby Lynch	Schneider	Mcpherson	Randi Usher
Adam Piron	Gayle Chacon	Leo Valenti	Raven Chacon
Alan & Rebecca	Heather Ewing	les leveque	Rebecca Hart
Ross	Holland Cotter	Leslie Regan	Richard LaSalvia
Allison Glenn	Irene Hofmann	Lite Brite Neon	Richard Rath
Allison Price	Jane Panetta	Studio LLC	Sage Provost
asinnajaq	Janet Offensend	Liz Munsell	Sarah Alper
Becky Gochman	Jeffrey Gibson	Lucy Mallett	Sarah Bailey
Bradley Pitts	Jenelle Porter	Lynne Kipnis	Hogarty
Brooke	John Haworth	Marie Watt	Sarah Putnam
Anderson	Julia Bryan-Wilson	Marshall Price	Sarah Rosenthal
Casey Robertson	Julie F. Kay	Mary Louise	& Morgan Coy
Chelsea Mosher	Julie Servantez	Schumacher	Fund
Claire Thiemann	Kaila Schedeen	matteline devries-	Sasha Suraski
Cynthia Mas	Karen Adler	dillon	Savini Ganhewa
Daniella Dooling	Karen Lottes	Matthew O'Neill	Shannon Lee
David Mikula	Kathleen Fluegel	Meghan Considine	Siera Hyte
Douglas Clark &	Kent Monkman	Mimi Joh-Carnella	stephanie monseu
Scott Allocco	Kim Seward	Molly Gochman &	Thelma Golden
Eli Liebenow	Kyla Amick	Michael Armilio	Tim Sarrantonio
Eliza Guion	Lara Evans	Morgan von Prella	Tom & Sarah Bailey
Ellen Berkovitch	Laura Finlay Smith	Pecelli	Hogarty
Erika Blumenfeld	Laura Kandle	Naiche Parker	Uri Perrin
Ethan Porter	Laura Ortman	Nancy Kerans	Weston Teruya
Gabriel Avis	Lauren Cornell	Oliver Bollmann	Yasmeen Siddiqui
Gary Garrido	Lauren Winston-	Peter Russo	Yonah Cohen



Forge recently became a permanently incorporated nonprofit organization and is pursuing diverse sources of funding to expand capacity. Until January of 2026, gifts to Forge will be matched dollar for dollar. Double your support, today! Supporting Forge means contributing to a growing resource for Native cultural work and self determination.

SUPPORT@FORGEPROJECT.COM



WHAT YOUR GIFT DIRECTLY SUPPORTS

- Native futures;
- Creating opportunities for Native leaders;
- Supporting Indigenous-led programming;
- Redistributing wealth to counteract the egregious inequity that exists for Native communities;
- Rewriting history from Indigenous perspectives;
- Providing direct economic support for Native artists;
- Publishing that centers Indigenous voices to fill historical gaps;
- Developing new models of Indigenous governance;
- Enabling ecological sustainability.



Forge is led by Executive Director & Chief Curator Candice Hopkins and Director of Indigenous Programs & Relationality Sarah Biscarra Dilley. The leadership team is supported by the seven members of the Indigenous Steering Council, the Board of Directors, and a diverse team of arts and culture professionals. Forge was co-founded by Becky Gochman & Zach Feuer.

INDIGENOUS STEERING COUNCIL

Sky Hopinka (Ho-Chunk Nation/Pechanga Band of Luiseño Indians), ISC Chair, Board Liaison
Jolene Rickard (Tuscarora Nation, Turtle Clan), ISC Vice-Chair, Board Liaison
Jeffrey Gibson (Choctaw and Cherokee), CNA Liaison
Monique Tyndall (Stockbridge Munsee Band of Mohicans), Community Liaison
G. Peter Jemison (Seneca, Heron Clan)
Jasmine Neosh (Menominee)

BOARD OF DIRECTORS

Mimi Joh-Carnella, President
John Haworth (Cherokee Nation of Oklahoma), Treasurer
Sky Hopinka (Ho-Chunk Nation/Pechanga Band of Luiseño Indians), Secretary, ISC Chair
Jolene Rickard (Tuscarora Nation, Turtle Clan), ISC Vice-Chair
Kent Monkman (Cree, Fisher River Band)
Kerry Swanson (Michipicoten First Nation), ISC Chair Emeritus

OUR TEAM

Emily Alfeche, Residence Manager
Sarah Biscarra Dilley, Director of Indigenous Programs & Relationality (yaktitvutityu yaktilhini [Northern Chumash])
Frances Cathryn, Editorial Projects Manager
Candice Hopkins, Executive Director & Chief Curator (Carcross/ Tagish First Nation)
Amelia Russo, Collections & Exhibitions Director
Paloma Wake, Strategy & Operations Manager
Robbie Wing, Public & Community Programs Coordinator (Cherokee Nation Citizen)
Phoebe Zinman, Development Manager



**Gunlachéesh!
[Thankyou]**